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New Jersey Coast," is without a rival among the marines. As an evidence of its general favor *ipso facto*, it found a purchaser before the smoker was half-way through, and left two very disappointed aspirants for its possession. Yet this little poetical expression is but 14 by 18, a newly born sun rising in a flood of golden sheen tinging the incoming waves as they roll on a gold sun-riched beach.

It is but a resurgam, and I shall hail with delight when Melbourne H. Hardwick seeks a new land and other men and women. "The North Sea" is threadbare, and one becomes very tired of looking upon that same old brown-sailed lugger and those self-same fishermen and women, honest though they be.

J. L. Gerome Ferris is identified with an ambitious Moorish figure of a girl with a soft-coated gazelle as her companion; a fine color scheme, with a background of nicely executed detail of Moorish architecture. H. T. Cariss, listed with three, is seen at his best in "Down by the Old Spring House," an old-fashioned song, but well sung .

Fred Pitts, Louis F. Faber, Frank English, Carl Weber, Harrington Fitzgerald, Franz Lesshafft, E. Taylor Snow, all deserve mention for the splendid efforts made.

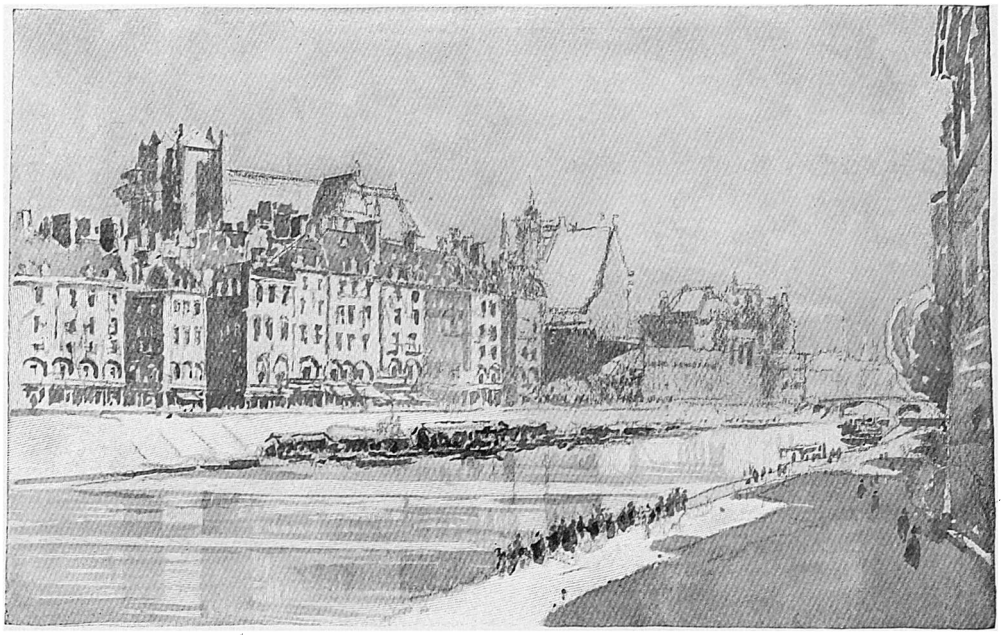
To Miss Evelyn Heysinger, as an earnest of her endeavor, I trust to see more of her work. "Walnut Street Theater on a Rainy Night" is well and aptly expressed. Laura E. Snow's "Sandy Run Meadows, N. J.," shows marked ability and good perceptive qualities; and "Summer," by Marianna Sloan, is a subject one might always live with.

"The Arrival of a Liner," by E. M. Bicknell, is big, broad, and full of motion. The big bows loom up in tow of two perky little tugboats, and one awaits the shrill whistle to give the finishing touch to a scene realistic. "A Group of the Queen's Royal Stag-Hounds," by R. H. Poore, while acceptable as a good piece of work, is unfortunately lacking the sense of originality. Nevertheless it finds a resting-place and a home in the precincts of the club.

W. P. LOCKINGTON.

RECENT WORK OF ILLUSTRATORS—JOSEPH PENNELL

Joseph Pennell needs no introduction to the American public. His illustrations, strongly individual and beautifully executed, have long been regarded as among the finest specimens of this particular form of art. His book work, however, is not as widely known as that which he has done for the magazines, and the following examples will therefore be acceptable to the reader:



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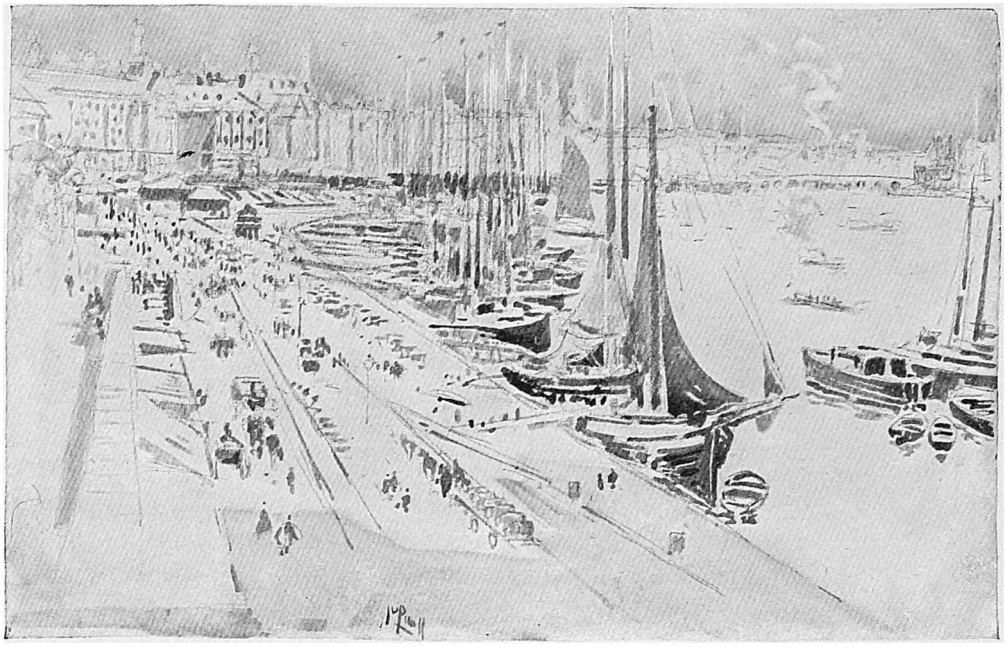

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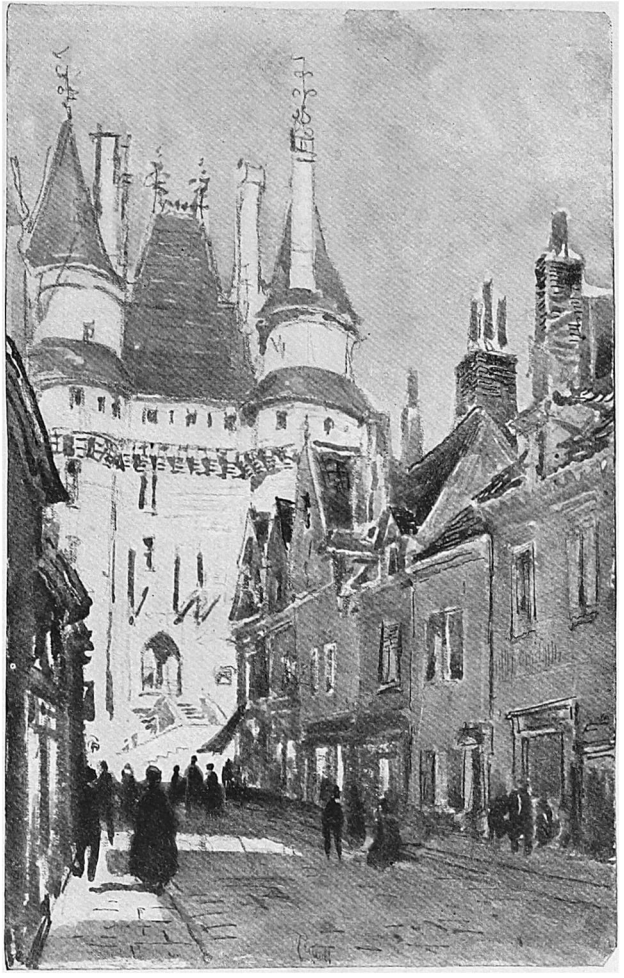

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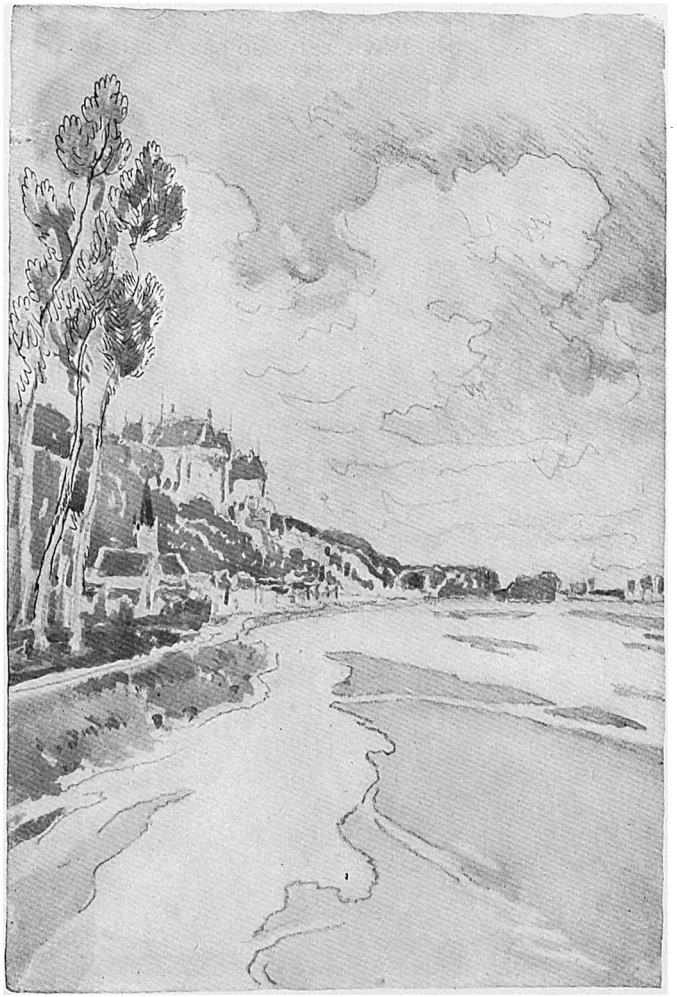

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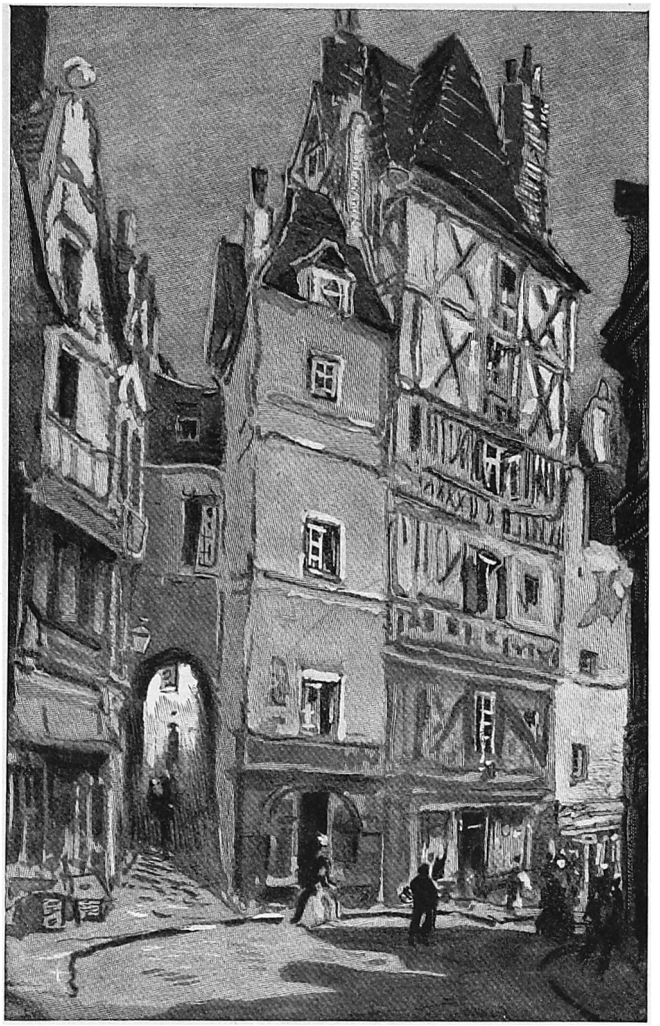

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